



# Potters Guild of British Columbia

1359 Cartwright St., Granville Island  
Vancouver, B.C. V6H 3R7  
(604) 683-9623

## Newsletter

NOVEMBER 1993

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### A SUMMER VISIT

Lynn Johnson and I were very fortunate this summer to be accepted to attend the ninth annual IWCAT five-week workshop (July 25-August 31) in Tokoname, Japan. Tokoname, a city of 50,000 people located about 45 minutes south of Nagoya, is one of the old kiln areas in Japan, like Bizen, Seto, Tamba, Mino, or Shigaraki. There is clay everywhere, and everywhere you look, studios and factories abound. They were the first to mass-produce drainage pipes and the town is also known for small teapots made out of local red "Shoday" clay. Retaining walls and house foundations can be seen made from "shochu" (old distilled alcohol bottles) or drainage pipes. The town was fascinating to explore on bikes, with all the narrow old streets, pottery paths and seawall easily accessible.

The theme for IWCAT this year was "expression by use of the wheel". Located in an elementary school, the first two weeks involved working on the wheel with five different local clay bodies and watching some amazing demonstrations by local potters. A day trip to Seto and another to some local Tokoname studios were excellent.

The weather is usually very hot and humid, but this summer the rainy season didn't end, so getting pots to dry required a lot of effort packing, transporting (and cracking) to local drying rooms. Firings included electric for the the shoday clay and two gas firings. Temoku, celadon, local ash, and a transparent glaze were used for the gas kiln (computerized shuttle kiln) at the Ceramic Training Centre.

The focal point however was the anagama kiln that has literally been dug into the side of a mountain, surrounded by a bamboo forest. The floor of the kiln is dirt on a slope with only the first part of the walls and roof lined with bricks. It took three full days to reach 1300 degrees

### KINGSMILL'S INDUCTION

Having a studio in the country is not without its complications and hazards. I was cleaning up out behind the place recently when I noticed a heavy-set mallard waddle around the corner.

On observing me, he merely turned around, walked along the front and in the door of the studio. I was able to watch him through a window. The radio was tuned to CBC and the 6 o'clock news was enlightening Canadians from coast to coast. He, the duck, was not overly excited or impressed.

He did seem to be taking in all the work in progress and appeared genuinely interested, although it was admittedly difficult to assess. I've never, -well perhaps once, observed anyone's studio from 8" above the floor. He wasn't bored, he not once yawned. Perhaps ducks don't yawn. He had a lovely neutrality about him, neither going into flights of hyper-criticism nor taking off into wild exhortations of appreciation or artificial pandering. And neither, thank God, did you feel he might break into a dissertation on "Clay: Art or Craft?" This, one felt, he would leave to those quacks who were flying so high that they suffered from oxygen deprivation.

He listened to the news, listened to "As It Happens", and to the repeat of CBC's "Morningside". After a while he sat down. The studio lights were on. I was reluctant to barge in to my own studio for fear that he might panic and fly into a lot of stuff on the shelves. I was also befuddled by what I assumed would be a language barrier. What do you say to a duck who has taken over your studio?

Over the years a lot of turkeys have come by, but never a duck. Why had he left the soft grass for my concrete floor? Was he there for the CBC radio? Was he the reincarnation of some great or anonymous potter who longed for the rotting clay smell of a workshop? Was he merely wanting to be a potter for a while to escape the deadly routine of being a duck?

At nine o'clock, I slipped a hand in the door and turned off the lights. In the morning he was gone, leaving behind a couple of modest droppings which I have decided not to take as a critical appraisal. They will be perceived as non-malignant acts of nature, and he will be welcome back anytime he's in the neighbourhood.

*BN*

centigrade. The pieces in the first part of the kiln had a lot of ash deposited on them. There are only about six of these kilns still in existence in all Japan, so we felt very fortunate to have witnessed such a unique firing.

The symposium culminated with an exhibition at the annual ceramic festival and a gallery exhibit at the local train station. The IWCAT program is sponsored by the local chamber of

commerce and involves an amazing amount of volunteer effort by local citizens. This year 18 people from all over the world (Hong Kong, Australia, NZ, England, USA, Israel, and Malaysia) lived with a local family. This volunteer home stay program provided 2 meals a day and wonderful Japanese hospitality. Tokoname and the IWCAT program was truly a wonderful experience.

Cathi Jefferson

## The Potters Guild of B.C. NEWSLETTER

is published 10 times a year as an information link for the Membership. Submissions are welcome, and should be in the Guild office by the last Friday of the month. Material may be edited for publication.

**Managing Editor:** Jan Kidnie

### Advertising Rates: (as of January, 1993, & including G.S.T.)

\$120.00 full page; \$50.00 half page; \$40.00 one column; \$35.00 quarter page; \$25.00 half column.

Unclassified ads: Free to Guild members; otherwise, \$8.00 minimum, up to 3 lines; \$2.00 per column line thereafter. All ads to be prepaid. Deadline is the last Friday of the month.

**1994 Membership in the Potters' Guild of British Columbia** is \$35.00 for individuals, \$50.00 for family or studio membership of 2 to 4 people, \$70.00 for Institution and Group, and \$20.00 for full-time students, January to December, including G.S.T. .

**Board of Directors, 1993:** Tam Irving, President; Nathan Rafta, Vice-President; June MacDonald, Secretary; Anita Wong, Treasurer; with Sarah Coote, Linda Doherty, Kersti Krug, Carol Mayer, Friederike Rahn, Keith Rice-Jones, Elsa Schamis, and Ron Vallis

**Staff:** Jan Kidnie, Guild Office Administrator, Coralie Triance, Manager, Lea Price, Assistant, and Kaoru Coates, Gallery of B.C. Ceramics.

## BOARD UPDATE

The Board of Directors met on October 14th at the Gallery of BC Ceramics on Granville Island. With the September financial statement not yet available, there was no financial report. September Gallery sales however, were up by almost \$2000 from 1992, which should help the balance sheet. The December issue of the newsletter will contain a nine-month summary of Guild activity.

The Gallery Committee, having recently met, were full of plans for the coming season, and it was agreed that there should be a space in the Gallery for which application can be made by any member to sell their work for a short period, without going through the jurying process. A motion was also passed to revert to a policy that only Guild members may sell on a regular basis in the Gallery. Letters will be sent to non-members informing them of this change in policy, which is due to increases in membership and the pressure for space in the Gallery.

Workshop and exhibition plans for the coming year were reviewed. The Asia-Pacific Society have agreed to sponsor a feature at the UBC Anthropology Museum of five potters from this province who have been influenced by oriental ceramic traditions. Dates and further details to come later.

The Board gave its support to the '94 Spring Sale plans as altered at the September 30th meeting, and it was agreed that a meeting of the participants should take place as soon as possible.

The Board received a letter of resignation from Janet Kidnie, Office Administrator and Newsletter Editor, effective at the end of December, 1993. Kersti's position paper on Boards: their role and function, was given some discussion and consideration.

Following a request for replacement of 2-3 kiln shelves in Studio 5, a motion to approve the request was carried.

A Nominating Committee consisting of Friederike Rahn and Janet Kidnie will prepare a report for the membership, in time for the December Newsletter. The Annual General Meeting will be held in January or February, 1994, at a date to be announced.

## MEMBERSHIP NOTES

You will notice, I hope, that the latest membership and mailing list is included in the mailing of this issue of the newsletter.

This year has been an encouraging one, with significant numbers of new members joining the Guild. Individual 1993 membership stands at 282, with 19 group memberships.

Welcome to the following new members since October 1st:

Nicole Beck  
Alison Feargrieve  
Jack Forbes  
Patti Koenig  
Stuart Nicholls  
Marlena Perez  
Rowan Rowell  
Louise Tennant  
Ruth Walmsley  
Karen Yule &  
Kelly Harrison

Thank you too, to those of you who have renewed your 1994 membership so promptly (you can tell, if there's a '94' after your name on the list). Fees are due by the end of 1993.

*Jan*

*P.S.* Your filling out the membership questionnaire is appreciated as well; it will help to have a better idea of what and who we are.



*cruct by  
Fred Rahn*



## GALLERY REPORT

"Coffee Cups & Java Jugs" is our feature for November, and runs from November 26 to December 5. It would be wonderful to have as many members of the Guild as possible participating in this feature, not just present Gallery sellers. So, get into the studio and create some wonderful coffee cups & java jugs, etc... Work should be into the Gallery the week prior to the 15th of November, in other words, November 8 through 12.

Pieces entered should be identified by your name, date, item number and cost, (e.g. Smit 93/11-01; \$ XX.XX). You are not limited to one piece per person; however, we cannot take more than 15 pieces because of the usual space limitations. We are also willing to receive work after the 15th. Don't let the shortage of time prevent you from taking advantage of this opportunity for good exposure on Granville Island.

You are also invited to the Gallery on December 2nd for a festive evening before Christmas. Instead of having an opening, we're having a closing Christmas party. A draw for a coffee set created by D'arcy Margesson will take place that evening as well as an evening for potters to get together a celebrate the season. It's POTLUCK, so please bring your favourite Christmas treat. It should be fun, hope to see you here.

It is getting close to December and we are anticipating a busy month. Again we request that Gallery Artists please have their Christmas stock into us as soon as possible. Please don't leave it until the last week before Christmas. We'd like to sell it for you and work coming in late makes it difficult to it get out on the shelves for the customers. The Christmas show will be set up on the 6th of December.

Coralie Triance

## SALES & EXHIBITIONS

The **Richmond Potters' Club** holds its annual Christmas sale on Friday, Nov.26, 4:00 to 9:00 pm, and Saturday, Nov.27, 10:00 am to 4:00 pm, at the Richmond Cultural Centre, 7700 Minoru Gate. Contact: Lin Richardson at 271-1688.

The **Thompson Valley Potters and Weavers Guilds** invite you to their Christmas Sale on Saturday, November 13th, from 10 am to 4 pm at the Grand Ballroom in the Stockmen's Hotel, 540 Victoria St., Kamloops. Contact: Margaret Stewart-Smith at 374-5550.

"**Gifts from the Heart for Christmas**", an annual Christmas Sale in Clay and Textile Arts is being presented by Capilano College on Thursday, Nov. 25, 4 to 9 pm, and Friday, Nov. 26, 9 am to 7 pm in Rm B322, 3rd floor of the new Capilano College Library Bldg. 2055 Purcell Way, North Vancouver.

The **Fraser Valley Potters' Guild** holds its Annual Juried Show on Sunday November 21, from 1:30 to 4:00 pm at the Maple Ridge Art Gallery. Contact: Josie Stead at 462-9324.

"**The Clay Connection**", a pottery exhibit, with vessels for food and ceremony, mirrors and wall pieces, of new work by **Celia and Keith Rice-Jones**, opens Nov. 12th, reception Nov.16th, 4-7pm, until Dec.10th, at the Amelia Douglas Gallery, 4th Floor of the North Building at Douglas College, 700 Royal Ave., New Westminster.

In conjunction with the Vancouver Museum's exhibition, "**Clay & Cloth: Celebrations of Life and Death in Borneo**", which is on until January 3rd, a special lecture is being sponsored by the Canadian Society for Asian Arts on Wednesday, November 10th, 8 pm. "**The Fiery Dragons**", on the subject of the high-fired wares used in the ceremonial life of the people of Borneo, will be given by **Dr. C.Chan Gunn**. The exhibition gallery will be open for viewing before the talk at 7 pm at the Museum on Chestnut St. in Vancouver. Groups of ten or more are also encouraged to contact Jean Fahrni at 224-6200 for special tours.

pottery sale  
at the studio of  
**JANE WILLIAMS**



Sunday, December 5  
noon - 5 o'clock  
1242 Lakewood Dr, Vancouver  
seconds also available



## WORKSHOPS: REVIEW AND UPCOMING

Jim Robinson, according to a number of people who attended his workshop in October, should be bottled. This is meant as a compliment: D'arcy says one teaspoon of Jim's enthusiasm would be a good tonic for any of us, anytime! Agreed. The following are several Shino-type glazes developed by Jim that Tam spotted and passed along for your information and experimentation.

### Jim Robinson #1 Shino

Nepheline Syenite	33.3
Kona F4 Feldspar	14.8
Spodumene	11.1
China Clay	22.2
Ball Clay	14.8
Soda Ash	3.7
Salt	3.0

Shiny and typically crawled

### Jim Robinson #2 Shino

Nepheline Syenite	25.0
Volcanic Ash	25.0
Alumina	50.0
Bentonite	4.0

Dry crawled crusty/rusty

In the meantime, don't forget the **Burnaby Art Centre/Potters' Guild of B.C.** jointly-sponsored workshop with **D'arcy Margesson** himself in January. (Two Sundays: 16th and 23rd, from 10 am to 4 pm at BAC). The course will cover the building blocks of both high and low-fire glazes, colour development and response to different fluxes, as well as a refresher on triaxial blends and on dealing with problems such as crazing, shivering and dunting. Registration through Sharon Rae at the Burnaby Art Centre begins by phone (291-6864) on November 22nd.

A recent letter from a member put out a plea for some "good functional Cone 6 glazes". Thanks mostly to Gail Carney at Emily Carr, here are a few oxidation recipes for you, Joanna. Gail comments that most Cone 6 glazes tend in themselves to be fairly "uninteresting"; the challenge and interesting part lies in exploring how to use them together or with various stains or colorants to give them more life.

From Rebecca Rupp, the following:

### Matte Base

Custer Spar	51.6
Whiting	18.8
Zinc Oxide	8.6
EPK	15.4
Flint	5.6
	100.0

Orange: Red Iron Oxide	2.5
Mang. Dioxide	2.5
Rutile	1.3

Pale Green: Copper Carb	.5
Dark Green: Copper Carb	2.0
Nickel Oxide	2.0
Grey Brown: Cobalt Oxide	.5
Iron Oxide	4.0
Ilmenite	2.5

From Laura Taylor, the following:

### Bristol White

Custer Spar	41.3
Whiting	14.9
Zinc Oxide	12.0
EPK	4.9
Flint	26.9
	100.0

+ Titanium Dioxide 5%

From Richard Zakin, the following:

### Zakin Base Glaze

Barium Carbonate	12
Gerstley Borate	20
Magnesium Carb.	5
Nepheline Syenite	35
Whiting	5
Zircopax	10
Ball Clay	5
Flint	8
	100

This recipe comes from a good article in *Ceramics Monthly*.

A ceramics workshop, **Form in Process: Developing a Personal Style**, with guest artist, **Les Manning**, head of the Banff Centre Ceramics Department, will be held Friday through Sunday, November 19 to 21st, at the University of Alberta Extension Centre in Edmonton. Registration for the two full days and Friday evening may be made by phone (403)492-3034, or by fax (403)492-0627, at a cost of \$95, using Visa or Mastercard.



*Gordon Hutchens*

## SPRING SALE '94: "MADE IN CLAY"

The September 30th sale meeting has taken place since the last newsletter communication, so here's an update from that session.

**The sale is a GO.** With 10 consignment spaces (40% comm) and 29 booth spaces spoken for, and a waiting list forming, the Performance Theatre facility on Granville Island will no doubt be full of pots on the weekend of April 29, 30 and May 1, 1994! Thanks to all of you you have shown your interest by making a prepayment to participate.

At the meeting, the 20 % commission for booth participation was discussed and voted out by those in attendance. Voted in its place is a 10 % commission that would be retained to cover cost overruns, and returned in the eventuality that the operation is under budget.

This "safety cushion" is necessary as the sale has to be self-sufficient. A first draught budget of expenses less than \$7500 was prepared for the meeting by Jan Kidnie. Other ways of generating revenue, such as a raffle (not a big fund raiser), door admission (not under the original Guild/CMHC contract for the space lease) were also reviewed.

The food concession is an area that could be explored as well. If someone wants to volunteer to pursue this area, please let me know. Sponsorship is another idea to be considered. We're interested in any and all suggestions you may have.

We have a great name suggested for the sale: **"MADE IN CLAY"**, with further reference to "Spring Sale" by members of the Potters' Guild of B.C. being the essential information. Further name suggestions will be happily considered.

The key to getting this sale off the ground is advertising. This is where the majority of your entry fee will be spent. An advantage to the Granville Island facility is some advertising promotion via CMHC, but we will need to do a lot more to determine how to most effectively use the money available for the biggest impact.

The general organization format is four committees:

1. Booth/Registration Committee  
Booth: Cathi Jefferson  
Registration: Rosemary Amon
2. Advertising/Publicity  
Advertising: Anna Bjarnason  
Publicity: Kelly Harrison
3. Sale Area/Accounting  
Sale Area: Maggi Kneer  
Accounting: Janet Kidnie
4. Consignment Area  
Consignment: \_\_\_\_\_

This will provide for seven people to have an equal vote, oversee and organize a certain area, and be the liaison with participants on their subcommittee. Subcommittee chairs will meet as a group to vote, exchange information, suggestions, and update on progress. As you can see, there is a vacancy to be filled. Specifically, the consignment area subcommittee chair is responsible for:

1. communicating and coordinating with consignment area participants
2. liaising with Sales Subcttee to determine the sales record system for your area
3. organizing equipment and participants in putting together and setting up consignment area space.

The next step is for the subcommittee chairs to meet, then get together for an all-participants meeting. For participants outside the Lower Mainland, it would be great to figure out when some of you are in Vancouver, otherwise write or phone me any suggestions or concerns you have and I will be sure to include them in the next meeting. Your can write to me at 4477 Strathcona Rd., North Vancouver, B.C. V7G 1G7, or phone 929-9175. Let me know your preference for a meeting-in December, or January.

P.S. the balance for booth participation (\$150) is due by December 31, 1993, to be sent to the Potters' Guild office.

Cathi Jefferson.

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## STUDIO 5 SPACE: GRANVILLE ISLAND

The Potters' Guild of B.C. offers the use of an equipped studio on a subsidized basis to a person working in clay in Canada and who is at an early stage in their career. The space in question is one of five in a large group studio (the other four are privately leased from CMHC), with tenure from May 1st to April 30th of the following year. The 1993 monthly cost, including utilities, is \$171.20, including GST.

The successful applicant will be selected by the Board of the Potters' Guild from those applications received at the Guild office by February 28, 1994. Interested persons please send at least 6 slides of current work, and a typed resume to the Guild at 1359 Cartwright St., Vancouver, B.C., V6H 3R7, by February 28, 1994.

## UNCLASSIFIED

**For Sale:** Kerosene-fired muffle kiln, European made, c. 1920, in excellent condition. Great for enamellers or collectors; best offer. Call Gerald DeCanto at 261-9569.

**For Sale:** Eighteen inch Cone 10 pottery kiln with sitter; Electric wheel. Both in good condition. Call 591-9445.

**For Sale:** 16 cu.ft. electric MacLennan kiln. Lid needs some new bricks. \$600. Call Barry during the day at 538-9738.

**ECCAD grad** ceramicist with own studio looking to share a kiln for bisque, two times monthly. Please call Spencer at 731-1183.

**Studio mates wanted:** Potter with large, 670 sq.ft. space looking for 3 others to share. Ideal for potters, as electricity is include \$150-175/month. Yukon at West 5th. Avail now. Call Alison at 876-6996.

**Wanted:** Kiln and wheel (1/2 hp) Also test kiln. Call Alison at 876-6996

## THE POTTERS' GUILD OF BRITISH COLUMBIA,

a non-profit organization in existence for almost forty years, is dedicated to the pursuit of excellence in ceramics. To further this goal, the Guild maintains an office, sponsors exhibitions, invitational shows, sales and workshops, publishes a monthly newsletter and operates the Gallery of B.C. Ceramics.

It offers its members

- reduced rates to workshops and other events
- a newsletter published 10 times per year, with free unclassified ads
- a book and publications library, video rental library, and
- the opportunity to take an active part in the organization and its programs

1994 Fee Schedule (including GST) is as follows:

Individual .....	\$35.00
Family or Studio(2-4 people) ...	\$50.00
Institution and Group .....	\$70.00
Full-Time Student .....	\$20.00



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Please accept this as my application for membership in the Potters' Guild for the 1994 year. I am a new \_\_\_\_/  
renewing \_\_\_\_ member.

My work is typically (check as many as apply):

Functional \_\_\_\_ Sculptural \_\_\_\_ Figurative \_\_\_\_ Architectural \_\_\_\_

Thrown \_\_\_\_ Slab Built \_\_\_\_ Coiled \_\_\_\_ Cast \_\_\_\_

Highly Decorated \_\_\_\_ Carved \_\_\_\_ Pit-fired \_\_\_\_ Wood-fired \_\_\_\_ Raku \_\_\_\_ Earthenware \_\_\_\_ Mid-range \_\_\_\_

Stoneware \_\_\_\_ Porcelain \_\_\_\_

My work is sold (where) \_\_\_\_\_

I am willing to have visitors to my studio, providing they phone ahead \_\_\_\_\_

I teach classes \_\_\_\_\_, and/or workshops \_\_\_\_\_

and would consider/am willing to do more of same \_\_\_\_\_

I would be interested in having an assistant/apprentice \_\_\_\_\_

My interest in Guild membership is due to \_\_\_\_\_

Enclosed is \_\_\_\_\_ (cheque or money order payable to the Potters' Guild of B.C.)

Name: \_\_\_\_\_ Phone: \_\_\_\_\_

Address: \_\_\_\_\_ Postal Code: \_\_\_\_\_

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